

Symphonic Matinees of Jeunesses Musicales Slovenia: The First Two Decades¹

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The main focus of my paper is the analysis of music criticism of the concerts of the Jeunesses Musicales Slovenia – more accurately, the Symphonic Matinees performed in the period from their beginnings in the 1970s to the 1990s. Due to the vast amount of material, I decided to only include the first two decades of music criticism on the Symphonic Matinees, and also to include the year 1991, to include the year of Slovenia's independence.

The paper consists of two main segments. In the first part, I present the early stages of the Symphonic Matinees, summarising the surviving archives from the archives of Jeunesses Musicales Slovenia and secondary literature, in particular by the 25th- and 50th-anniversary issues of the *Glasbena mladina* magazine. The second part gives the data on the different aspects of individual performances of the concert programme: the date (year) of the performance, author, publication, and the critical reception. On the basis of this data, I aim to discern the main trends in music criticism in the *Glasbena mladina* magazine (hereinafter referred to as GM), which began publication in May 1970, and in the daily press – the two daily newspapers that were published continuously during the period under consideration, i.e. *Delo* and *Dnevnik*.

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I.

Symphonic matinees or symphonic concerts for young audiences² are a regular feature of the concert programmes of the Jeunesses Musicales Slovenia³. The origins of matinees date back to the 1970s, but in the early years, they did not yet hold a permanent title. According to secondary sources, these concerts were simply called “*symphony concerts for the youth, concerts with orchestras*,” but they were already furnished with commentaries, as were the consequent matinees. The commentary was intended to help the audience follow the concert and understand what they were listening to.

Symphonic concerts for the youth have a rich history. Until 1970 they were organised by the Slovenian Philharmonic Orchestra, and from 1970 onwards by the Jeunesses Musicales Slovenia is credited as the organiser.⁴ In the beginning, the Jeunesses Musicales Slovenia worked in unison with the national broadcasting service of Slovenia (hereinafter referred to as RTV) in the organisation of symphonic concerts, as evidenced by the surviving two pieces of correspondence between the Jeunesses Musicales Slovenia and RTV. The first piece of correspondence contains the minutes of a Music Youth Programme Committee meeting from 1975, in which the Youth Symphony Concert is mentioned among the proposals for televising broadcasts.⁵ The second piece of correspondence is from 1976 and contains an invitation to the members of the Music Youth Programme Committee, which records the Symphony Concerts Programme.⁶ From 1977 there are the minutes of a meeting between the Musical Youth and the RTV Music Production Section on music events in which the RTV ensembles would participate as performers. Specifically, there is an agreement for two symphony concerts on November 14 and December 13, 1977, as well as for the January and April of 1978.⁷

Another source from the same year records an invitation to all members of the programme committee of the Republican Conference Jeunesses Musicales Slovenia, dated May 18, 1977, which mentions the cooperation with RTV, the Radio Ljubljana Symphony Orchestra and the Slovenian Philharmonic Orchestra.⁸ The Jeunesses Musicales Slovenia had been co-

2 Retrieved from: “Simfonične matineeje GMS,” *Glasbena mladina* 50 (8 June 1995): 4.

3 Hereinafter referred to as GMS.

4 Anon., “Dolg pogovor – malo o glasbi,” *Delo*, October 21, 1971, 7.

5 From: The Jeunesses Musicales Slovenia archives, 1977–8.

6 Ibid.

7 Ibid.

8 Ibid.



GLASBENA MLADINA SLOVENIJE
REPUBLIKSKA KONFERENCA

JEUNESSES MUSICALES DE SLOVENIE — YUGOSLAVIE
61000 LJUBLJANA — KREKOV TRG 2 — TELEFON: (061) 322 367

Spoštovani tovariš

Miran Kvartič

RTV

Tavčarjeva 17

61000 LJUBLJANA

Ljubljana, 21.VI.1977

11/28

Spoštovani!

V prilogi pošiljamo predlog programa Glasbene mladine Slovenije,
v katerem je vključeno tudi sodelovanje z vašo institucijo.
Prosimo za verifikacijo programa do 27.VI.1977, ko bo ponovna
seja naše programske komisije.

S tovariškimi pozdravi



tajnik RK GMS

Frano Križnar

Picture 1: Jeunesses Musicales Slovenia Program Proposal (The Jeunesses Musicales Slovenia archives, 4-1)

operating with the Slovenian Philharmonic as early as 1974, as the newspaper *Delo* reported that the

concerts for the youth are among the most successful activities of the Slovenian Philharmonic, which takes into account the suggestions and requests of the Jeunesses Musicales Slovenia in its programming.⁹

However, the cooperation with the Slovenian Philharmonic began as a permanent feature in 1980, when the name Symphonic Matinees was introduced for symphonic concerts for the youth. From the 1982/83 season, the matinees were allocated a permanent venue and began to take place in the morning at the Cankarjev dom performing venue in Ljubljana.¹⁰

II.

The analysis of music reviews of symphony matinees varies in scope, depending on the availability of sources. The sources are more prevalent since the 1980s, due to the permanent title of the event, which makes it easier to find the sources, and the fact that the Jeunesses Musicales Slovenia started publishing concert programmes in the Jeunesses Musicales Slovenia programme booklet in September of each year. These were supposed to have been published for the first time as early as the 1976/77 season,¹¹ but unfortunately, no programme booklets survived from that season in the Jeunesses Musicales Slovenia archives or in the Music Collection of the National and University Library of Ljubljana; they have only been preserved since the late 1980s.

It should be pointed out that the search for music reviews was made harder by the fact that the symphony matinees were public dress rehearsals of the Slovenian Philharmonic Orchestra before their evening concert. As a result, in most cases, the reviews in newspapers did not give the title of the event as a symphony matinee. Therefore, I searched for reviews that featured the same performers and programme as the Symphony Matinees programme announcement, which was shorter for the purposes of the matinees than the actual evening concert of the Slovenian Philharmonic Orchestra, on the basis of the available concert programme. This means that

9 J. Z., "Glasba za to sezono," *Delo*, September 24, 1974, 8.

10 Retrieved from: "Simfonične matineeje GMS," 4.

11 Personal email correspondence with Dr. Franc Križnar, who served as secretary of the GMS from 1976 to 1984.

only one concerto or one symphony was presented and that the duration of the matinee was half that of a normal season ticket concert.

Within my analysis, I focused on the following four aspects of the collected data:

- Number of reviews by year
- Number of reviews per newspaper
- Author, year, and number of reviews
- The author, the newspaper and the critic's sympathy. To illustrate this trend, I have also chosen some quotes to illustrate the different levels of favour, which also illustrate the analysis in the text.

In the following section, I present and analyse the data in terms of these four categories.

Number of reviews by year

This section deals with the frequency of reviews published per year, and its aim is to discern the overall distribution of reviews over the years. The distribution of reviews is given in Figure 1.

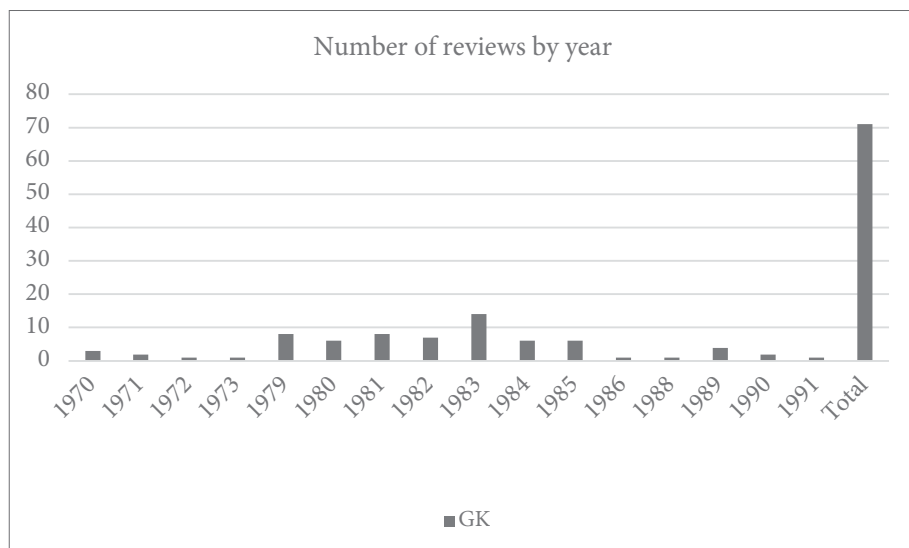


Figure 1: Frequency of reviews per year from 1970 to 1991.

There were over 100 articles published in relation to the activities of Jeunesses Musicales Slovenia from 1970 to 1991. These articles, in addition to music reviews, include announcements of concerts, general assemblies, summer camps, competitions, music quizzes, conferences and congresses of the JMS, and reports on the JMS. There were 71 music reviews in total. The earliest reviews (three in total) date all the way back to 1970, but it was not until 1979 that the number of reviews started to increase, reaching the peak (14 published reviews) in 1983. After this year the number of reviews declined, with only a single review published in 1970.

These data suggest that there was a very dynamic period spanning from 1979 to 1985, in which the JMS activities were more extensively covered in the press, whereas the other segments of the period in question saw only sporadic interest of the press. In the following section, I thus wish to determine which publications covered the activities of the JMS to the greatest extent.

Number of reviews per newspaper

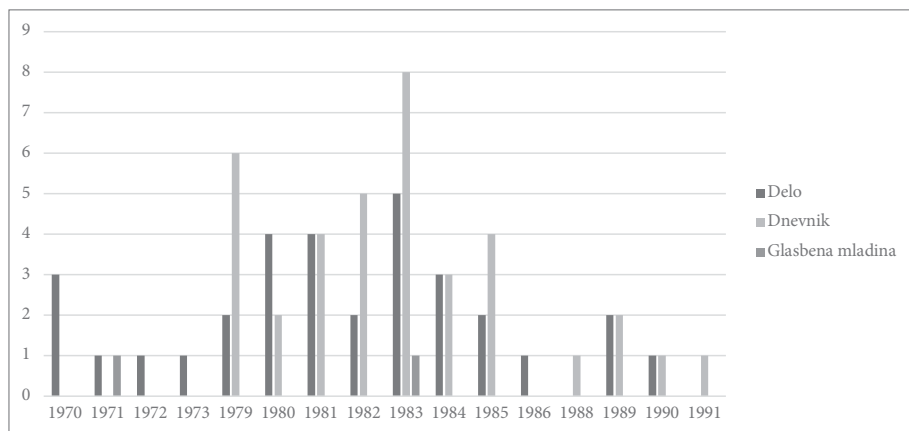


Figure 2: Number of reviews of JMS per year and publication.

As Figure 2 demonstrates, the majority of all music reviews were published in the *Delo* and *Dnevnik* daily newspapers, with only two reviews published in the *Glasbena mladina* magazine. Table 1 gives a detailed account of the 71 reviews by year and publication. As Table 1 demonstrates, out of 21 years within our timespan of interest, there are reviews covering 16 seasons, whereas no records survive for other years.

Table 1: Overview of music reviews per year and publication

Year	Delo	Dnevnik	Glasbena mladina	Total
1970	3			3
1971	1		1	2
1972	1			1
1973	1			1
1979	2	6		8
1980	4	2		6
1981	4	4		8
1982	2	5		7
1983	5	8	1	14
1984	3	3		6
1985	2	4		6
1986	1			1
1988		1		1
1989	2	2		4
1990	1	1		2
1991		1		1

The lowest number of music reviews was published in the *Glasbena mladina* magazine (2). The *Dnevnik* daily newspaper has the highest number of reviews, with 37 in total, and the newspaper *Delo* published a slightly lower number of reviews (32), even though *Delo* covered more seasons than *Dnevnik* (14 vs. 11).

Music critics

Table 2 presents the critics and the total number of reviews of JMS performances.

Table 2: Number of reviews by author

Author	Number of reviews
Andrej Rijavec	1
Bogdan Učakar	1
Darja Freljih	1
Franc Križnar	15

Author	Number of reviews
J. H.	1
Kristijan Ukmar	1
Marijan Gabrijelčič	6
Milan Stibilj	1
Pavel Mihelčič	20
Peter Kušar	22
Tomaž Rauch	1
Tanja Gomzi	1

There were a number of music critics who wrote for the newspapers and the magazine *Glasbena mladina* and dealt with the performances of JMS. Most of the reviews were written by Peter Kušar in the newspaper *Dnevnik*, followed by Pavel Mihelčič in the newspaper *Delo*, and then by Franc Križnar and Marijan Gabrijelčič. Other critics, with fewer reviews, were Andrej Rijavec, Bogdan Učakar, Darja Frelih, Kristijan Ukmar, Milan Stibilj, Tomaž Rauch, and Tanja Gomzi.

The critic, publication, and critical reception

In this section, I present the critical reception of JMS performances by individual critics. The overview is given in Table 3. The green circles denote positive critical reception, orange circles, a neutral one, and the red circles denote a negative reception.

Table 3: Critical reception of JMS performances

Author	Publication	Sentiment	Author	Publication	Sentiment
Pavel Mihelčič	Delo	1	Peter Kušar	Dnevnik	1
Andrej Rijavec	Delo	1	Milan Stibilj	Delo	0
J. H.	Delo	1	Pavel Mihelčič	Delo	1
Tanja Gomzi	Glasbena mladina	1	Pavel Mihelčič	Delo	0
Pavel Mihelčič	Delo	1	Pavel Mihelčič	Delo	0

Author	Publication	Sentiment	Author	Publication	Sentiment
Marijan Gabrijelčič	Delo	1	Pavel Mihelčič	Delo	1
Marijan Gabrijelčič	Delo	0	Franc Križnar	Dnevnik	1
Pavel Mihelčič	Delo	1	Darja Freljih	Glasbena mladina	1
Pavel Mihelčič	Delo	0	Peter Kušar	Dnevnik	1
Franc Križnar	Dnevnik	1	Franc Križnar	Dnevnik	0
Peter Kušar	Dnevnik	1	Peter Kušar	Dnevnik	0
Peter Kušar	Dnevnik	1	Franc Križnar	Dnevnik	1
Peter Kušar	Dnevnik	0	Peter Kušar	Dnevnik	1
Peter Kušar	Dnevnik	0	Peter Kušar	Dnevnik	0
Peter Kušar	Dnevnik	1	Franc Križnar	Dnevnik	0
Pavel Mihelčič	Delo	1	Pavel Mihelčič	Delo	1
Pavel Mihelčič	Delo	1	Marijan Gabrijelčič	Delo	0
Pavel Mihelčič	Delo	1	Marijan Gabrijelčič	Delo	-1
Pavel Mihelčič	Delo	1	Franc Križnar	Dnevnik	1
Peter Kušar	Dnevnik	1	Peter Kušar	Dnevnik	0
Peter Kušar	Dnevnik	-1	Franc Križnar	Dnevnik	0
Pavel Mihelčič	Delo	1	Kristijan Ukmar	Delo	1
Pavel Mihelčič	Delo	1	Pavel Mihelčič	Delo	1
Pavel Mihelčič	Delo	1	Peter Kušar	Dnevnik	-1
Peter Kušar	Dnevnik	1	Peter Kušar	Dnevnik	1

Author	Publication	Sentiment	Author	Publication	Sentiment
Peter Kušar	Dnevnik	0	Peter Kušar	Dnevnik	1
Pavel Mihelčič	Delo	1	Peter Kušar	Dnevnik	1
Franc Križnar	Dnevnik	1	Bogdan Učakar	Delo	1
Franc Križnar	Dnevnik	1	Peter Kušar	Dnevnik	0
Pavel Mihelčič	Delo	1	Tomaž Rauch	Delo	1
Pavel Mihelčič	Delo	1	Peter Kušar	Dnevnik	1
Franc Križnar	Dnevnik	1	Marijan Gabrijelčič	Delo	0
Franc Križnar	Dnevnik	1	Franc Križnar	Dnevnik	1
Franc Križnar	Dnevnik	1	Franc Križnar	Dnevnik	1
Peter Kušar	Dnevnik	1	Marijan Gabrijelčič	Delo	1
			Franc Križnar	Dnevnik	0

As Table 3 demonstrates, most JMS performances were rated as positive, both in terms of performance as well as programming. In total 49 performances were positively received, 19 were neutral (or had both, positive and negative things to say about the performance), and no more than three performances were received negatively by the critics.

This means that almost 70% of the performances received critical acclaim. The authors summarise the reviews in the following words:

I consider it very important that the first concert of the Youth Symphony did not fall behind the regular concerts in terms of quality. I am convinced that young listeners ... will overwhelmingly love serious music.¹²

- 12 "Ugotovitev, da prvi koncert mladinskega simfoničnega abonmaja po kvaliteti ni zaostajal za rednimi abonmajskimi koncerti, se mi zdi nadvse pomembna. Prepričan sem, da bodo mladi poslušalci ... v veliki večini vzljubili resno glasbo." "Simfonični koncert za mladino [A Symphonic Concert for Youth]," Pavel Mihelčič, "Simfonični koncert za mladino [A Symphonic Concert for Youth]," *Delo*, November 10, 1970, 5.

The Tone Tomšič Academic Choir under the direction of Jože Fürst performed. The tradition of the choir and the name that generations of singers have created over time - all this ensures a high level of quality in choral singing, which the singers confirmed at the concert.¹³

Uroš Lajovic's opening performance with the Slovenian Philharmonic Orchestra of Paul Hindemith's symphony *Matisse the Painter* was a serious concert act that placed itself somehow in the gilded middle of our relationship to music. A few years ago, Hindemith would have struggled to qualify for the concert's main points, today he is succeeding.¹⁴

There were 19 neutral reviews, meaning that the reviews of the performances mentioned good as well as negative characteristics in the performances. Below are two excerpts, from 1979 and 1983, respectively, demonstrating the negative aspects of the review. In the first example, the reviewer relates to the execution of the programme, and in the second, to the programme itself.

In Beethoven's Fifth Piano Concerto, it is quite crucial that the pitch settings and the dosage of the 'sforzzi' be set with precise and attentive sharpness ... Aci Bertonecelj was not actually expecting an accompaniment, but a bold thought ... he is yet to play the Fifth Concerto as he can and wants.¹⁵

Once again, we have witnessed a concert programme devoid of domestic creativity, even though the decree establishing the Slovenian Philharmonic in 1947 places the performance of domestic music at the top of its agenda.¹⁶

13 "Nastopil je Akademski pevski zbor Tone Tomšič pod vodstvom Jožeta Fürsta. Tradicija zbora in ime, ki so si ga generacije pevcev ustvarile skozi čas – vse to zagotavlja visoko raven kakovosti zborovskega petja, ki so jo pevci na koncertu potrdili." Tomaž Rauch, "Potrjena kakovost [Quality Confirmed]," *Delo*, May 5, 1989, 10.

14 "Uroš Lajovic je za uvod z orkestrom Slovenske filharmonije pripravil z izvedbo simfonije *Slikar Matiss Paula Hindemitha resno koncertno dejanje, ki se je postavilo nekako v pozlačeno sredino našega odnosa do glasbe. Hindemith bi se pred leti še s težavo uvrstil za temeljno točko koncerta, danes mu to že uspeva.*" Peter Kušar, "Z davnino, Griegom, s slikarjem Matissom," *Dnevnik*, October 2, 1979, 5.

15 "Pri Beethovnovem Petem klavirskem koncertu je pač čisto odločilnega pomena, da nastavke tona, odmerjenosti 'sforzzi' nastavimo z natančno in pozorno ostrino ... Aci Bertonecelj pravzaprav ni pričakoval spremljave, temveč krepko misel ... kakor hoče in zmore odigrati Peti koncert, našega pianista še čaka." Peter Kušar, "Osterc, Beethoven, Dvořák," *Dnevnik*, October 23, 1979, 5.

16 "Spet smo prisostvovali izvedbi koncertnega programa brez domače ustvarjalnosti, pa čeprav odločba o ustanovitvi Slovenske filharmonije iz leta 1947 postavlja prav skrb

Out of all reviews, only three are inherently negative. As an example, and a point of interest, I have selected two negative reviews penned by Peter Kušar, because it is discernible that in his reviews up to 1983, he was dismissive of music or compositions dating to the late Romantic period and onwards. Below are two extracts from both reviews:

Every orchestra has the very human right to be able to do more than just first-class acts. The Philharmonic Orchestra made the most of this right in its Friday performance with conductor Anton Kolar...a programme which, although it consists of 'hardened' points, of music where everything is calm, beautiful and right, but of music where a living coffin would probably not be able to say why the musician has to live for it, in what interesting way it defines his truth and problems and such a programme leads to mental laziness and utterly mediocre satisfaction ... Mahler's Fourth Symphony ... Marijan Gebrijelčič ... Prelude(a) ... Mahler's Symphony No. 4 ...¹⁷

Bartok's First Piano Concerto. The work is a true example of artistic incompleteness, and as difficult as it is to write anything bad about Bela Bartok, this time it will only be a necessity: the piece becomes entangled in a certain helpless coarseness, in defiance that has not yet found its fierceness. ... the only thing that might actually be interesting – is the composer's tortured search for himself...was only brought out in the two final movements of Beethoven's Seventh Symphony.¹⁸

Then, the previously detected deviation cannot be found. To illustrate this, below is an excerpt from a 1985 review:

za izvajanje domačih glasbenih del na prvo mesto njenih obveznosti." Milan Stibilj, "Prva izvedba dela Davida Torazdeja," *Delo*, April 12, 1983, 6.

- 17 "Vsak orkester ima pravzaprav že čisto človeško pravico, da ne zmore le prvovrstnih dejanj. Filharmonični orkester je to pravico na svojem petkovem nastopu z dirigentom Antonom Kolarjem krepko izkoristil...program, ki je sestavljen sicer iz 'utrjenih' točk, iz glasbe, kjer je vse mirno, lepo in prav, toda iz glasbe, pri kateri bi verjetno živ krst ne znal reči, zakaj mora glasbenik zanjo živeti, v čem zanimivo opredeljuje njegovo resnico in probleme, takšen program pa vodi v duševno lenobo in skrajno povprečno zadovoljstvo ... Mahlerjeva Četrta simfonija ... Marijan Gebrijelčič ... *Predigr(a)*." Peter Kušar, "Slab orkestrov dan," *Dnevnik*, April 30, 1980, 5.

- 18 "Bartokovega Prvega klavirskega koncerta. Delo je namreč pravi zgled umetniške nedorečenosti in kakor o Beli Bartoku kar najtežje zapišeš kaj slabega, bo tokrat le potreba: skladba se zaplete v neko nemočno grobstvo, v kljubovalnosti, ki še ni našla svoje silovitosti. ... edino stvar, ki bi pravzaprav utegnila biti zanimiva – skladateljevo mučno iskanje samega sebe...sta se dirigent in orkester izživela šele v obeh sklepnih stavkih Beethovnovi Sedme simfonije." Peter Kušar, "Kako ublažiti 'trdo' glasbo," *Dnevnik*, March 17, 1981, 5.

The programme of the Friday concert was quite interesting: two Bach works, a concerto and a cantata, then Strauss's 'Death and Glorification' and Mahler's 'Songs for Dead Children' ... I like to praise Hauschild and the philharmonic orchestra very much for the Strauss, because they were even better in the Mahler.¹⁹

I could not find a suitable explanation for Kušar's change of heart, but I can definitely say that from his writing, we can presume that his first negative judgement certainly changed at the beginning of the 1980s and also after that, I could not sense that there was any negative concerning music programme with more modern music.

Conclusion

Music criticism is important in the context of researching musical practice. It gives us insight into the performance and programming practices of either a period or a particular ensemble or institution. In my case, it was possible to use existing records to establish the beginning of the symphony matinees in 1970, because although they had not yet been known under this title, the sources certainly testify to their existence, and the music criticism confirms it. The 1980s, in terms of the incidence of criticism of symphony matinees or concerts linked in performance and programme to matinees, far outstrip the 1970s, which is, of course, linked to the fact that existing sources on the programme performed are only available from the 1980s onwards.

The concerts themselves, however, were for the most part positively received, both in terms of programming and performance and as can be seen not only from the writers' own words but also from the reactions of listeners at the time.

Last but not least, it is important that there were many reviews that most of the writers covered most of the concert events, and that these value judgements were published in the daily newspapers of the time, both in *Delo* and *Dnevnik*. It was thus possible to spread awareness of the existence of art music and concert events at the same time through their publication

19 "Sporod petkovega koncerta je bil kar zanimivo sestavljen: dve Bachovi deli, koncertno in kantatno, potem Straussova 'Smrt in povelicanje' in Mahlerjeve 'Pesmi za umrle otroke'... Hauschilda in filharmonični orkester zelo rad pohvalim za Straussa, zato ker sta bila pri Mahlerju še boljša." Peter Kušar, "Mahlerjeve pesmi," *Dnevnik*, April 16, 1985, 5.

in the daily newspapers, and at the same time provide feedback on a particular performance to the performers and authors.

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Stibilj, Milan. "Prva izvedba dela Davida Torazdeja." *Delo*, April 12, 1983, 6.

Appendix

Year	Title	Author	Publication	Sentiment
1970	Simfonični koncert za mladino	Pavel Mihelčič	Delo	1
1970	Prvi glasbeni večer RTV Ljubljana	Andrej Rijavec	Delo	1
1970	Vzoren primer mladinskega muziciranja	J. H.	Delo	1
1971	Tretji koncert za mladinski filharmonični abonma	Tonja Gomzi, I. gimnazija - Ljubljana	Glasbena mladina	1
1971	Muzikalna polnost	Pavel Mihelčič	Delo	1
1972	Premišljeno	Marijan Gabrijelčič	Delo	1
1973	Kam s to muziko	Marijan Gabrijelčič	Delo	0
1979	Uvod s Hindemithom	Pavel Mihelčič	Delo	1

Year	Title	Author	Publication	Sentiment
1979	Slokar in orkester SF Le nazorno oblikovanje	Pavel Mihelčič	Delo	0
1979	Dešpalj in Bravničarja	Franc Križnar	Dnevnik	1
1979	Z davnino, Griegom, s slikarjem Matisom	Peter Kušar	Dnevnik	1
1979	Lajovčev Hidemith in Ravel	Peter Kušar	Dnevnik	1
1979	Osterc, Beethoven, Dvořák	Peter Kušar	Dnevnik	0
1979	Lutoslavski, Andreja Perhavec	Peter Kušar	Dnevnik	0
1979	V igri posameznosti	Peter Kušar	Dnevnik	1
1980	Tudi Šivica je zmogel	Pavel Mihelčič	Delo	1
1980	Z Martinujevo glasbo	Pavel Mihelčič	Delo	1
1980	Dva flavtna koncerta	Pavel Mihelčič	Delo	1
1980	Osličen koncert mladih avstrijskih simfonikov	Pavel Mihelčič	Delo	1
1980	Pet skladb za konec leta	Peter Kušar	Dnevnik	1
1980	Slab orkestror dan	Peter Kušar	Dnevnik	/
1981	Lipovškova z Brahmsom	Pavel Mihelčič	Delo	1
1981	Prva izvedba nove Srebotrnjakove skladbe	Pavel Mihelčič	Delo	1
1981	Sodobnost in Beethoven	Pavel Mihelčič	Delo	1
1981	Hubad s Slovensko filharmonijo	Peter Kušar	Dnevnik	1
1981	Kako ublažiti »trdo« glasbo	Peter Kušar	Dnevnik	0
1981	Zelo živa »Oxfordska«	Pavel Mihelčič	Delo	1
1981	Beethovnova Peta simfonija	Franc Križnar	Dnevnik	1
1981	Brahmsov ciklus	Franc Križnar	Dnevnik	1
1982	Wislocki in Tomšičeva v poustvarjalnem vrhu	Pavel Mihelčič	Delo	1
1982	Bach, Martinu in Šostakovič	Pavel Mihelčič	Delo	1
1982	Pastoralna za Filharmonike	Franc Križnar	Dnevnik	1
1982	Kolar in Žislin	Franc Križnar	Dnevnik	1
1982	Trojni Beethovnov koncert	Franc Križnar	Dnevnik	1
1982	Ustvarjalni začetek in ne predvsem praznik	Peter Kušar	Dnevnik	1
1982	Urpešno tudi s Horvatom	Peter Kušar	Dnevnik	1
1983	Prva izvedba dela Davida Torazdeja	Milan Stibilj	Delo	0
1983	Različnost interpretacij	Pavel Mihelčič	Delo	1
1983	Mojstrstvo Milana Horvata pri odkrivanju Prokofjeva	Pavel Mihelčič	Delo	0
1983	Od Handla do Hindemitha	Pavel Mihelčič	Delo	0
1983	Dirigentova ustvarjalnost	Pavel Mihelčič	Delo	1
1983	Dva Toradzeja	Franc Križnar	Dnevnik	1
1983	Slovenski filharmoniki mladim poslušalcem	Darja Frelih	Glasbena mladina	1
1983	Izvrsten Straussov Don Juan	Peter Kušar	Dnevnik	1

Year	Title	Author	Publication	Sentiment
1983	Horvat s solistoma	Franc Križnar	Dnevnik	0
1983	Koncertnente vzporednice	Peter Kušar	Dnevnik	0
1983	Pavel Kogan kot dirigent	Franc Križnar	Dnevnik	1
1983	Zadovoljno muzikantstvo	Peter Kušar	Dnevnik	1
1983	Z Milanom Horvatom	Peter Kušar	Dnevnik	0
1983	Dirigent Milan Horvat in čelistka Jankovičeva	Franc Križnar	Dnevnik	0
1984	Kako animirati orkester	Pavel Mihelčič	Delo	1
1984	Radoživa igra Bertonclja	Marijan Gabrijelčič	Delo	0
1984	Ukmarjev koncert	Marijan Gabrijelčič	Delo	/
1984	Dirigent Graf in klarinetist Goričar	Franc Križnar	Dnevnik	1
1984	Za Šostakoviča	Peter Kušar	Dnevnik	0
1984	Gostujoči dirigent Leitner	Franc Križnar	Dnevnik	0
1985	J. S. Bach in pozna romantika	Kristijan Ukmar	Delo	1
1985	Uspeh s simfonijo	Pavel Mihelčič	Delo	1
1985	Programske drobnosti	Peter Kušar	Dnevnik	/
1985	Mahlerjeve pesmi	Peter Kušar	Dnevnik	1
1985	Hubad za Šostakoviča	Peter Kušar	Dnevnik	1
1985	Filharmoniki z Wojciechowskim	Peter Kušar	Dnevnik	1
1986	Romantični Beethoven	Bogdan Učakar	Delo	1
1988	Beethovni in Beethoven	Peter Kušar	Dnevnik	0
1989	Potrjena kakovost	Tomaž Rauch	Delo	1
1989	Letni koncert APZ Tone Tomšič	Peter Kušar	Dnevnik	1
1989	Različnost ali podobnost	Marijan Gabrijelčič	Delo	0
1989	Ramovševa noviteta in dirigent	Franc Križnar	Dnevnik	1
1990	Od Škerjanca do Handla	Franc Križnar	Dnevnik	1
1990	Simfonični biser	Marijan Gabrijelčič	Delo	1
1991	Srednja glasbena in baletna šola Ljubljana	Franc Križnar	Dnevnik	0